

**THE ANALYSIS OF THE TRANSLATION OF METAPHORICAL  
EXPRESSIONS IN THE NOVEL *THE GOD OF SMALL THINGS*  
BY ARUNDHATI ROY INTO *YANG MAHA KECIL*  
BY A. RAHARTATI BAMBANG HARYO**



THESIS

Submitted as a partial fulfillment of the requirement for  
Sarjana Degree at English Department Faculty of Letters and  
Fine Arts Sebelas Maret University

By

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**ENGLISH DEPARTMENT  
FACULTY OF LETTERS AND FINE ARTS  
SEBELAS MARET UNIVERSITY  
SURAKARTA  
2010**

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## **PRONOUNCEMENT**

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I state truthfully that the thesis entitled **The Analysis of The Translation of Metaphorical Expressions In The Novel *The God of Small Things* By Arundhati Roy Into *Yang Maha Kecil* By A. Rahartati Bambang Haryo** is originally made by the researcher. It is neither a plagiarism nor made by other people. The statements related to other people's work are written in quotation and included within bibliography.

If this pronouncement is untrue, I am ready to accept the consequences.

Surakarta, July 5<sup>th</sup>, 2010

The researcher

Susi Apriati Madsar

**MOTTO**

***Keep Moving Forward***  
(Walt Disney)

## **DEDICATION**

**This Thesis is dedicated to:**

**My Beloved Dad and Mom**

**My sisters**

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I realize that this thesis is far from being perfect. Therefore, comments and suggestions are accepted kindly. I really hope that this thesis will be useful for everyone who is interested in Translation study.

Susi Apriati Madsar



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## ABSTRACT

Susi Apriati Madsar. C1306531. **The Analysis of The Translation of Metaphorical Expressions in The Novel *The God of Small Things* By Arundhati Roy Into Indonesian *Yang Maha Kecil* By A. Rahartati Bambang Haryo.** English Department. Faculty of Letters and Fine Arts. Sebelas Maret University. Surakarta.

The aims of the study are to find the types of metaphor, the strategy used by the translator to translate the metaphorical expression in novel *The God of Small Things* into Indonesian language in *Yang Maha Kecil*, and the accuracy of the translation. This research is descriptive qualitative. The sampling technique of this study is total sampling since the samples are all of the metaphorical expressions in the novel. The source of data is a novel entitled *The God of Small Things* written by Arundhati Roy and the translation novel, *Yang Maha Kecil* by A. Rahartati Bambang Haryo. The data consist of English metaphors and its Indonesian version translated by A. Rahartati Bambang Haryo. The selected data become the primary data, while the secondary data were taken from the questionnaire collected from three raters. There are 69 data found in the novel.

Based on the analysis, the researcher ascertains the following results:

There are seven types of metaphor found in the novel entitled *The God of Small Things*, they are dead metaphor (16 data or 23,1%), extended metaphor (3 data or 4,3%), active metaphor (20 data or 28,9%), compound metaphor (21 data or 30,4%), implicit metaphor (4 data or 5,7%), submerged (3 data or 4,3%), and complex metaphor (2 data or 2,8%). The compound metaphor is dominant in the novel.

There are only two strategies applied by the translator in translating the metaphorical expressions, they are translating metaphor into metaphor (51 data or 73,9%) and translating metaphor into simile (18 data or 26%). Types of metaphor translated into metaphor are dead metaphor (15 data), extended metaphor (3 data), active metaphor (11 data), compound metaphor (14 data), implicit metaphor (3 data), submerged metaphor (3 data), and complex metaphor (2 data). The types of metaphor translated into simile are dead metaphor (1 data), active metaphor (9 data), compound metaphor (7 data), and implicit metaphor (1 data).

The analysis on the accuracy of the translation shows that 22 data (31,88%) are considered accurate and 47 data (68,11%) are considered less accurate. Most of the accurate data are resulted from the strategy of translating metaphor into metaphor. Meanwhile, most of the less accurate data are resulted from the strategy of translating metaphor into simile.

# **CHAPTER I**

## **INTRODUCTION**

### **A. Research Background**

For some people, reading a literary work such as a novel is more interesting than watching film or drama. Through reading novels, the readers get unlimited imagination, pleasure and enjoyment since there are figurative languages in the novel which give special effects toward the readers. The writer of the novel can explore the story by giving connotative words and dictions entertaining the readers so that they get the feeling of the story. Unfortunately, many best selling novels are written in English and many Indonesians do not master English well. Translation plays a very important role to bridge the gap.

Since novel is one of literary works, the translator does not only need to translate the meaning but also to keep the aesthetic values of the story in the novel. As stated by Nida and Taber in *The Theory and Practice of Translation* (1974:33) “translating consists of reproducing in the receptor language the closest natural equivalent of the source language message, first in the terms of meaning and secondly in the terms of style”. Therefore, producing novel translation is not an easy task.

Generally a novel has figurative languages. They can be idiom, personification, simile, metaphor, metonym, etc. One of the figurative languages is metaphor. Gibbs (2008: 233) states “the literary writer uses metaphor to go beyond and extend our ordinary linguistic and or conceptual resources and to provide novel insights and perspectives into human experiences”. It means that through

metaphor, a writer of a novel invites readers to think about something other than the written words in it and also tries to enrich the understanding of the readers that one of the parts of story may happen in their lives.

Metaphor can be problematic for a translator since it is closely related to source language culture. Moreover, it compares one thing to another in which the sign of comparison is not as clear as that in simile since metaphor does not use words such as *like*, *as*, *as though*, etc.

Novel *The God of Small Things* by Arundhati Roy which is translated into *Yang Maha Kecil* by A. Rahartati Bambang Haryo contains various metaphors. The text below is one example of metaphorical expression found in the novel:

Example 1:

ST: They were not friends, Comrade Pillai and Inspector Thomas Mathew, and they didn't trust each other. But they understood each other perfectly. They were both men whom childhood had abandoned without a trace. Men without curiosity. Without doubt. Both in their own way truly, terrifyingly adult. They looked out at the world and never wondered how it worked, because they knew. They worked it. ***They were mechanics who serviced different parts of the same machine.***

TT: Kamerad Pillai dan Inspektur Thomas Mathew bukan dua sahabat. Mereka tidak saling mempercayai. Tetapi mereka saling memahami satu sama lain dengan sepenuhnya. Dua lelaki yang sama-sama tidak menikmati masa kanak-kanak. Manusia tanpa rasa ingin tahu. Tanpa keraguan. Dengan cara masing-masing, keduanya adalah orang dewasa yang sangat sangat mengerikan. Mereka memandang dunia tanpa pernah berfikir bagaimana cara kerja dunia, karena mereka tahu. Karena merekalah yang mengerjakannya. ***Mereka***

*adalah montir-montir yang memperbaiki suku cadang yang berbeda dari mesin yang sama.*

The above example was uttered by Comrade Pillai and Inspector Thomas Mathew. Comrade Pillai was a person who was an expert in politic and Inspector Thomas Mathew was an inspector. They met to talk about Velutha who was a slave who took part in demonstrations. The inspector asked Mr. Pillai about the demo since there was a gossip that Mr. Pillai was the actor of the demonstration. The people who took part in demonstration were the employers of factory who wanted wages rises and a better quality of life. Mr. Pillai claimed that he was not the actor and the inspector believed him. Even though they were different from each other they were respectful of caste. They did not want that their caste interrupting.

The metaphor is *they were mechanics who serviced different parts of the same machine* and translated into *mereka adalah montir-montir yang memperbaiki suku cadang yang berbeda dari mesin yang sama*. The translation should be *mereka adalah montir-montir yang memperbaiki mesin yang sama tetapi pada bagian yang berbeda* because in the sentence it is not mentioned about *suku cadang* or *spare part*. *Suku cadang* in English is *spare part* which means ‘an extra component of a machine or other apparatus’. Therefore, the translation is less accurate.

Example 2:

ST: She remembered that long ago she had shown baby Kochamma a copy of her father’s (Baby Kochamma’s grandfather’s) will in which,

describing his grandchildren he had written: *I have seven jewels one of which is my koh-i-noor*

TT: Ia ingat, lama sebelumnya pernah memperlihatkan sebuah salinan surat wasiat dari ayahnya-kakek Baby Kochamma- dalam menggambarkan cucu-cucunya, sang kakek menulis: *Saya punya tujuh permata, salah satunya adalah koh-i-noor.*

The above example is another of metaphorical expressions found in the novel. It can be seen that in one sentence, there are two metaphorical expressions namely *jewel* and *koh-i-noor*. The main subject is *jewel* and the subsidiary of *jewel* is *koh-i-noor*. The translator translates the metaphorical expression in the source language into metaphor in the target language. This means that she keeps the metaphorical expression.

Example 3:

ST: The twins followed, eyes fixed on their boat with unwavering concentration, *starving puppies expecting to be fed*

TT: Si kembar membuntuti, mata terpaku pada perahu dengan konsentrasi yang tak tergoyahkan, *seperti anak-anak anjing yang kelaparan ingin diberi makan*

The above example shows that the metaphorical expression has been translated into a simile since there is a word *seperti* found in the target language. The word *seperti* in the target language is considered as the sign of a simile.

The above phenomena lead the researcher to analyze the types of metaphorical expression in the novel *The God of Small Things*. The researcher is also interested in analyzing the strategies used by the translator to translate the



metaphorical expression in the novel and to assess the level of accuracy of the translation.

### **B. Problem Limitation**

The research is limited only to the types of metaphorical expressions found in the novel, the strategies used by the translator in translating metaphorical expression in *The God of Small Things* novel and the accuracy of the translation.

### **C. Problem Statements**

Considering the research background, the thesis proposes to answer:

1. What types of metaphor are found in the novel?
2. What strategies are employed by the translator in translating the metaphorical expression in novel *The God of Small Things* into Indonesian language in *Yang Maha Kecil*?
3. How is the accuracy of the translation of the metaphorical expressions in the novel of *The God of Small Things* into *Yang Maha Kecil*?

### **D. Research Objectives**

This research aims to describe:

1. the types of metaphor found in the novel.

2. the strategies employed by the translator to translate the metaphorical expression in novel *The God of Small Things* into Indonesian language in *Yang Maha Kecil*.
3. the accuracy of the translation of the metaphorical expressions in the novel of *The God Of Small Things* into *Yang Maha Kecil*.

### **E. Research Benefits**

It is expected that the results give some benefits to:

1. Students

The results of the research are expected to give students information and knowledge about metaphorical expressions, and how to translate them.

2. Lecturers

The results of the research can be used as a significant material for developing the translation studies, especially in translating metaphorical expressions.

3. Other researchers

The results of the research can stimulate the other researchers to conduct further research related to metaphorical expressions.

### **F. Thesis Organization**

The thesis is organized as follows:

<b>CHAPTER I</b>	<b>: INTRODUCTION</b> consists of Research Background, Problem Limitation, Problem Statements, Research Objectives, Research Benefits, and Thesis Organization.
<b>CHAPTER II</b>	<b>: LITERATURE REVIEW</b> consists of Definition of The Translation, Process of Translation, Definition of Metaphor, Types of Metaphor, Strategies in Translating Metaphor, and Problem of Equivalence.
<b>CHAPTER III</b>	<b>: RESEARCH METHODOLOGY</b> consists of Research Method, Data and The Source of Data, Sample and Sampling of Technique, Method of Data Collection, Research Procedure, and Technique of Data Analysis.
<b>CHAPTER IV</b>	<b>: DATA ANALYSIS</b> consists of Types of Metaphor, Strategies Used by The Translator in Translating Metaphorical Expressions in The Novel, The Assessment on The Accuracy of The Translation, and Discussion.
<b>CHAPTER V</b>	<b>: CONCLUSION AND SUGGESTION</b>

## **CHAPTER II**

### **LITERATURE REVIEW**

#### **A. The Definition of Translation**

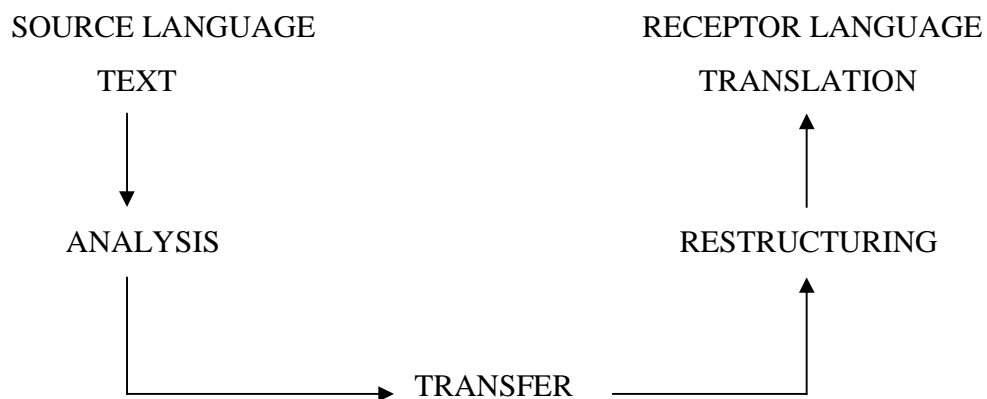
Nida and Taber (1974:33) say that translating consists of reproducing in the receptor language the closest natural equivalence of a source language message, firstly in terms of meaning and secondly in terms of style. They add that the translator not only transfers the meaning of the source language into the target language but also the style found in the source language.

In addition, Larson states that translation consists of transferring the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure (Larson, 1984:3). Translation relates to message transferring process from the source language into the target language. It means that the target language must be equivalent to the source language. An equivalent translation will yield an accurate translation which means that the message is successfully conveyed.

From the definitions above, it is obvious that the translator must find the equivalence of the source text and consider the style. If the translator can deliver the messages and can keep the style well, the target readers will get the same effect as it is intended by the writer of the source text.

#### **B. Process of Translation**

Nida and Taber (1974:79) explain how a translator works, “...the competent translator actually goes through a seemingly roundabout process of analysis, transfer, and restructuring”. The first thing done by the translator is to read the source text to understand the messages. The second thing is to transfer the messages into the target text. And the third thing is to restructure. The process of translation is described in the following diagram.



Adopted from Nida's process (1974:80)

**Diagram 2.1 the Translation Process**

### 1. Analysis

The first step done by the translator is to read the whole source text. Then, she or he analyses the text in order to understand the messages of the source text.

### 2. Transferring

After analyzing the text, the next step is to transfer the information from the source text into the target text. The translator can go back into the analysis step when s/he faces difficulties in finding the equivalent meaning. In the process of transferring there will be some adjustments, in terms of structural and cultural items.

### 3. Restructuring

In this step the translator will determine the equivalent words, grammar, language style, etc to the target language. Besides, s/he must recognize the target readers. Therefore, s/he will deliver the messages in the text which is appropriate to the source language.

### **C. Definition of Metaphor**

In *Oxford Advanced learner's Dictionary*, metaphor is the imaginative use of a word or phrase to describe somebody or something as another object in order to show that they have the same qualities and to make the description more forceful.

According to Newmark (1988:104) “metaphor is the transferred sense of a physical word”. He continues “The use of the metaphor has basically twofold purpose, i.e referential purpose and pragmatic purpose” (Newmark, 1988:104). According to him, metaphor has referential purpose since it is to describe a mental process or state, a concept, a person, an object, a quality or an action more comprehensively and concisely than is possible in literal or physical language” (1988:104)”. The reason why metaphor has pragmatic purpose is that “it is to appeal to the senses, to interest, to clarify ‘graphically’, to please, to delight, to surprise.” (Newmark, 1988:104)

Those definitions suggest that metaphor is comparing two objects which are completely different without any sign such as ‘like’, ‘as’, ‘as though’. This comparison is used to make the readers find it easy to imagine the things well. Giving illustration is easier for the novelist in transferring his or her mind. For instance:

*Peter is a snail.* It means that he, *Peter*, is compared with *a snail* that is slow. Even though there is no word such as *like* or *as*, we can imagine that *Peter*, especially his manner in walking, is slow like *a snail*.

It can be concluded that metaphor refers to a kind of movement from one thing to another or one thing is carried beyond itself to something different.

Larson states (1984: 247) a metaphor has four parts, they are topic, image, point of similarity and non figurative equivalent. Topic is the topic of the first proposition (nonfigurative), i.e. the thing being talked about. Image is the topic of the second proposition (figurative), i.e. what it is being compared with. Point of similarity is found in the comments of both in the propositions involved and the comment of the EVENT proposition which has the image as topic. Nonfigurative equivalent is found when the proposition containing the topic is an EVENT proposition, the COMMENT is the nonfigurative equivalent. For example:

*The righteous judge will give you the crown of life*

1. (The official) give (the victorious athlete) a crown
2. (God), who judges righteously, will give you (eternal life)

topic: God, who judges righteously, image: official (judge), point of similarity: receive a reward for doing well, and nonfigurative meaning: will give you eternal life.

According to Larson, to analyze metaphors, it is very helpful to write out the propositions which are basic to the comparison. The topic, image, point of similarity (found in the comments about the topic and the image), and the nonfigurative meaning (when the prepositions are Event Propositions) shall all be included.

#### **D. Types of Metaphor**

According to Pateda in (Nasution, 2007:48), metaphor can be classified into four types. They are anthropomorphize metaphor, animal metaphor, synaesthetic metaphor and abstract-concrete metaphor. Each of these categories will be explained in the following section.

##### **1. Anthropomorphize metaphor**

It uses things related to the human as the comparison, for instance: mind, feeling, characteristic, human experience, even parts of human body such as heart, eyes, mouth, hand and etc. For example:

*The mouth of river.*

The metaphor means that the river is a thing but it is described as if it were a man, having mouth, hands, foot and etc.

##### **2. Animal metaphor**

Everything refers to animal used as the comparison. For example:

*He is an ox*

The above metaphor means that *he* is compared with an ox which is an animal. It is a strong animal used for pulling carts. Therefore, *he* is a strong man like an ox.

##### **3. Synaesthetic metaphor**

It is a metaphor making use of the changing of sense. It means that one sense changes or moves to other sense. For example:

*Her voice is smooth.*

The word *smooth* is usually used for skin not for the voice.

##### **4. Abstract-concrete metaphor**



It is done as the result of transferring experiences from abstract into concrete or vice versa. For example: *The question hung in the air*. *Question* is a thing which is abstract but it is compared to something that is concrete which can be hung in the air.

Suryawinata and Sugeng (2003:115) mention only two kinds of metaphor, they are universal metaphor and cultural bound metaphor.

#### 1. Universal metaphor

It is a metaphor which has the same semantic meaning in most cultures in the world. For example: English metaphor of *you are my sun* and Indonesian metaphor of *Engkau adalah matahariku* are acceptable in both English and Indonesian cultures. The sun always shines everywhere because of that in its function. It is considered as something which is full of spirit, happiness etc. Every culture agrees with those characteristics of sun.

#### 2. Cultural bound metaphor

It is a metaphor which is only understood by people in a particular culture. It may mean differently in different cultures. For example the metaphor of *he is an owl* has different meaning in one culture than another. The metaphor means *a person who brings bad omen* in Arab while in western culture the metaphor means *a wise person*.

According to Richards in *The Philosophy of Rhetoric* (1936) (<http://en.wikipedia.org/wiki/metaphor>), there are 9 types of metaphor. They are dead metaphor, extended metaphor, mixed metaphor, active metaphor, complex metaphor, compound metaphor, implicit metaphor, simple metaphor and submerged metaphor.

### 1. Dead metaphor

Dead metaphor is one in which the sense of a transferred image is not present and goes unnoticed. For example, *To break the ice* which does not refer to the activity of breaking ice but changing the boredom into pleasure.

### 2. Extended metaphor

An extended metaphor sets up a principal subject with a subsidiary subject or comparison. For example:

*All the world's a stage*

*And all the men and women merely players*

In the metaphor above, the world is described as a stage and then the men and women are the subsidiary subjects that are further described in the same concept.

### 3. A mixed metaphor.

A mixed metaphor is one that leaps from one identification to a second identification that is inconsistent with the first. For example:

*He stepped up to the plate and grabbed the bull by the horns*

There are two metaphors in a sentence but they do not correlate with each other.

### 4. An active metaphor

An active metaphor or live metaphor is not a part of daily language and is noticeable as a metaphor. Live metaphor is a metaphor which is newly created by a speaker and has to be understood in a particular context. For example:

*He was the God of Loss, the God of Small Things*

Here, the metaphor must be explained. The readers do not know the meaning of the metaphor above. He refers to a man who likes making inanimate object in small size and fixing the broken tools.

#### 5. A complex metaphor

A complex metaphor is one which mounts one identification on another. For example:

*That throws some light on the question.*

*Throwing light* is a metaphor and there is no actual light.

#### 6. A compound metaphor

A compound or loose metaphor is one that catches the mind with several points of similarity. In other words, a compound metaphor is made of more than one similarity. In it, the writer extends a metaphor by using more than one association.

For example:

*He ran towards the murderer, a wild beast with a beating heart.*

In the sentence the writer compares *he* with a wild beast with a beating heart.

#### 7. An implicit metaphor

An implicit metaphor is one in which the tenor is not specified but implied. For example:

*Shut your trap!*

Here, the mouth of the listener is the unspecified topic.

#### 8. A simple metaphor

A simple or tight metaphor is one in which there is but one point of resemblance between the tenor and the vehicle. For example:

*Cool it!*

In this example, the vehicle, "Cool", is a temperature and nothing else. It means that the topic "it" can only be grounded to the image by one attribute.

#### 9. A submerged metaphor

A Submerged metaphor is one in which the metaphoric image is indicated by one part of it. Typically, the element selected to be the metaphor has particular significance for the intended meaning.

*Her thoughts were on the wing.* [wing > bird > flight]

Here, *wing* is part of bird. The image which is bird is not mentioned.

The researcher chooses the types of metaphor offered by Richards since he offers more options than the others.

### **E. Strategies in Translating Metaphor**

In this research, translation strategies refers to a way applied by the translator to solve the problem occurred during the translation process. According to Larson, the translation must give careful consideration whenever a metaphor is found in the source text (1984: 252). Larson (1984:254) suggests five strategies in translating metaphor. They are:

1. The metaphor may be kept if the receptor language permits (that is, if it sounds natural and is understood correctly by readers);

The aim of the translator is to avoid wrong, zero or ambiguous meaning. In dealing with metaphors, it is possible sometimes for translator to keep the

metaphorical image as long as it is acceptable for the target readers as can be seen in the following example:

*He has a heart of stone* which is translated *Dia berhati batu*

It is clear that the translator has kept the metaphor. S/he considers that *batu* can be accepted by the target text readers because they already know the meaning of *batu* in the sentence and no additional explanation is needed. *Batu* means a hard solid material so the readers can interpret the sentence easily. Therefore, *dia berhati batu* means the person who does not have feeling for the other sadness of people.

2. A metaphor may be translated as simile

Sometimes the translator translates the metaphor into simile because it is more easily understood and in some languages, it would be much clearer. For example:

*The road is a snake* which is translated *Jalan itu seperti ular*.

If the translator keeps translating into metaphor *jalan itu adalah ular*, the translation is potentially confusing for Indonesian readers. Therefore, changing the metaphor into simile is more appropriate and makes the translation more understandable.

3. A metaphor of the receptor language which has the same meaning may be substituted; metaphor is added with some explanations.

The translator may substitute a different metaphor in the receptor language, one that carries the same meaning as the metaphor in the source language. As long as the nonfigurative meaning of the metaphor is not lost, or distorted, a metaphor from the receptor language might well be substituted. For example:

*You are **my fire*** which is translated into *Engkau adalah **jantungku***.

The above example shows that the image of the source language metaphor is replaced from *my fire* into *jantungku*.

4. The metaphor may be kept and the meaning explained, that is, the topic and/or point of similarity may be added

There will be times when the translator wants to keep the metaphor of the source text and includes the meaning so as not to lose the intended force of the metaphor, as can be seen in the following example:

*Tongue is a fire* which is translated into *Lidah adalah api. Api dapat merusak segalanya dan apa yang kita katakan dapat menghancurkan orang lain.*

The translator translates the metaphor into metaphor with the same elements and s/he adds explanation about *api*. The explanation can help the readers to understand the meaning of *api* in that sentence, as is intended by the author of source text.

5. The meaning of the metaphor may be translated without keeping the metaphorical imagery.

There will be some times when the translator will simply need to ignore the image in the source text. That is, s/he will simply translate the meaning directly without using a metaphor, as exemplified below:

*There was **a storm** in the national parliament last night* which is translated into *Ada **banyak argumen dan debat** di rapat DPR tadi malam*

The words *a storm* are not translated into *petir* but *argumen dan debat* in the target language.

As stated by Suryawinata and Sugeng (2003:115), they explain that translation strategy is a way to translate a word, phrase, or a sentence when the sentence can not be divided into smaller unit to translate. There are three strategies in translating metaphor, as explained below:

1. Translating universal metaphor literally.

It is not necessary for the translator to translate directly to the target language because almost all the languages accept this metaphor and understand the meaning well. For Example:

ST: *You are my sun*

TT: *Engkau adalah matahariku.*

People in almost all the part of world recognize the sun. It is a thing that gives the earth light. Therefore, the readers get the point of sentence meant by the author without any explanation by the translator.

2. Translating the metaphor into target language which conveys the same meaning as that of the metaphor in the source language. This is done when the translator finds a metaphor which is bound by culture and not significant to the whole text.

For example:

ST: I was usually *the guinea pig* for any new brew she discovered.

TT: Biasanya akulah yang jadi *kelinci percobaan* untuk setiap ramuan baru yang ia temukan

It is clear that the translator translates the metaphor that is known by the target readers.

3. Giving additional information for a metaphor which is culturally bounded. This is done if there is no equivalent metaphor in target language. For example:

ST: *Teacher is a candle*

TT: *Guru adalah orang yang memberantas kebodohan dengan mengajarkan ilmu pengetahuan.*

The example above shows that the metaphor *teacher is a candle* which is bounded in source culture, is translated into longer form which explains what candle in the source text means.

From those strategies offered by the experts, the writer is interested in using the strategies offered by Larson to analyze the data since he suggests more variations of strategies.

## **F. Problem of Equivalence**

Translating is not an easy thing for the translator because somehow s/he finds difficulties in translating the text. S/he must deliver the messages and find the equivalent meaning from the source language into target language. Many kinds of text should be translated by the translator, for instance: idiom, anecdote, simile, metaphor and etc.

One of the difficulties is finding the equivalence of metaphor in the target language. As mentioned by Dagut in Susan Bassnett (1991:24) “since a metaphor in the source language is, by definition, a new piece of performance, a semantic novelty, it can clearly have no existing ‘equivalence’ in the target language: what is unique



can have no counterpart...”. Metaphor is figurative languages which compare one thing with another object, therefore metaphor has a specific meaning for a certain culture and every country has its own cultures that is totally different from another culture. Newmark states “usually cultural metaphors are harder to translate than universal or personal metaphors.” (1988:106). He adds that the more cultural (the more local, the more remote in time and space) a text, the less is equivalent effect even conceivable unless the reader is imaginative, sensitive and steeped in the source language. Then Larson says that “one of the most difficult problems in translating is found in the differences between cultures. The people of a given culture look at things from their own perspective. Many words which look like they are equivalent are not. They have special connotations.”(1984:137)

Popovic in Susan Bassnett (1991:25) distinguishes four types of equivalence:

1. linguistic equivalence, where there is homogeneity on the linguistic level of both source language and target language texts, i.e. word for word translation.
2. paradigmatic equivalence, where there is equivalence of ‘the elements of a paradigmatic expressive axis’, i.e. elements of grammar, which Popovic sees as being a higher category than lexical equivalence.
3. stylistic (translational) equivalence, where there is ‘functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning ‘.
4. textual (syntagmatic) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

Susan Bassnett adds (1991:25) “translation involves far more than replacement of lexical and grammatical items between languages and, as can be seen in the translation of idioms and metaphors, the process may involve discarding the basic linguistic elements of the source language...”

Considering the problem of equivalence, the translator needs to be careful in translating the text. S/he must find the exact strategy in order to be able to deliver the message so that readers can read the translation as if they were reading the real book.

## **CHAPTER III**

### **RESEARCH METHODOLOGY**

#### **A. Research Method**

This research is a descriptive qualitative study which focuses on the translation quality in terms of accuracy of the metaphor from English in the novel *The God of Small Things* by Arundhati Roy into Indonesian *Yang Maha Kecil* by A. Rahartati Bambang Haryo.

This research also employs a single-embedded case study as it focuses on certain characteristics of the data. It means that the writer focuses on one case and the conclusion also focuses on that case. Sutopo states that, “*Suatu penelitian disebut sebagai studi kasus tunggal, bilamana penelitian tersebut terarah pada suatu karakteristik*” (2002:12).

#### **B. Data and Source of Data**

The research uses two kinds of data: primary data and secondary data. The primary data are taken from the novel written by Arundhati Roy entitled *The God of Small Things* and also the Indonesian version, a translation by A. Rahartati Bambang Haryo which is titled *Yang Maha Kecil*. The secondary data are the results of questionnaires distributed to the informants. The questionnaires deal with strategies used by the translator and also the degree of accuracy of the translation. The writer selects *The God of Small Things* as the research object because the novel has many figurative expressions such as simile and metaphor.

### **C. Sample and Sampling Technique**

Samples of the research include all of the metaphorical expressions found in the novel and the translation of those metaphorical expressions into Indonesian language. This means that the researcher employs a total sampling technique in taking the samples. The informants who evaluate the accuracy of the data, called raters, are selected based on certain criteria, i.e. the raters are persons who know translation study, know both source language and target language, have linguistic cultural competence and have experiences in translation.

### **D. Method of Data Collection**

In collecting the data, the researcher used two methods namely content analysis and questionnaire.

#### **a. Content Analysis**

The researcher collects the data from the source data, i.e. the metaphorical expression in English version and its translation. To collect the data, the researcher read both versions of novels to understand the novel. After that the researcher writes down the metaphorical expression and the translation then classifying the data into types of metaphor, analyzing the strategies used by the translator and identifying the metaphorical expression based on its translation accuracy.

#### **b. Questionnaire**

The researcher uses a close and open-ended questionnaire. The raters, who have to complete the questionnaire to rate the accuracy of the translation must give score and comment in the available space. To assess the accuracy, the researcher

distributes the questionnaire to three raters. They must give the score based on the definition of scale ranging from 1 – 3. The scales are as follows:

Scale	Definition
1	The meaning and the interpretation of the metaphor in the source text is accurately conveyed into the target text based on the context. The translation does not need rewriting.
2	The meaning and the interpretation of the metaphor in the source text is less accurately conveyed to the target text. The translation needs some rewriting in words or expressions.
3	The meaning and the interpretation of the metaphor in the source text is not translated at all into the target text, i.e. it is omitted or deleted which violate the message of metaphor so that message is not conveyed into target text.

**Table 3.1: The Scale of Accuracy**

Then, the researcher finds the mean score of each datum by counting the scores given by the raters. Below is the formula of the accuracy assessment of metaphor translation:

Data Number	Rater 1	Rater 2	Rater 3	Total	Mean
09	Score	Score	Score	Total	$\frac{\text{Total Score}}{\text{Total Raters}}$

**Table 3.2: the formula counting the mean score**

## **E. Research Procedure**

The researcher uses the following procedures:

1. determining the object of the research
2. collecting the data of metaphorical expression in novel *the God of Small Things* and its translation entitled *Yang Maha Kecil*
3. writing the data on the paper
4. numbering the data
5. encoding the data
6. asking for help from the key informant to validate the data
7. distributing the data to the raters
8. analyzing the data
9. making conclusion based on the research analysis

#### **F. Technique of Analyzing Data**

The process of data analysis is conducted based on the following steps:

1. Reading the novel “The God of Small Things” and the novel “Yang Maha Kecil”
2. Underlining the metaphorical expressions found in the novel “The God of Small Things”
3. Looking for the translation of metaphorical expressions in the novel “Yang Maha Kecil”
4. Collecting the data of metaphor in the novel of *The God of Small Things* and its Indonesian translation, *Yang Maha Kecil*
5. Evaluating the validation of the data by an English native speaker
6. Coding the data, for instance:

Code 007 TGOST-14/ YMK-17. It means that the datum can be found in the source text number seven and is taken from the novel *The God of Small Things* page fourteen. The translation of the datum is taken from the novel *Yang Maha Kecil* page seventeen.

7. Analyzing the types of metaphor in the data
8. Analyzing the strategy used by the translator to translate the metaphor from English into Indonesian
9. Making a list of the data in the form of a questionnaire and asking for three raters to rate the accuracy
10. Collecting scores given by the raters
11. Identifying and classifying the data based on their characteristics
12. Making statistical calculation of the classified data in accordance with the category of each classification and presenting it in the table form
13. Analyzing the finding by relating them to theoretical context of the study
14. Drawing conclusions and proposing some suggestions and implications

## **CHAPTER IV**

### **RESEARCH FINDINGS AND DISCUSSION**

This chapter consists of three parts. The first part presents the types of metaphor found in the novel. The second part presents the strategies used by the translator in translating metaphorical expression from English into Indonesian. The third part presents the degree of the translation accuracy based on the scores given by the raters.

#### **A. Types of Metaphor**

After collecting the metaphorical expression in the novel *The God of Small Things* by Arundhati Roy, the researcher finds some types of metaphor in the novel. There are seven types of metaphor found in the novel. They are dead metaphor, extended metaphor, compound metaphor, submerged metaphor, implicit metaphor, active metaphor, and complex metaphor. Each of them is explained in the following part.

##### **1. Dead Metaphor**

Dead metaphor is one type of metaphor in which the sense of a transferred image is not presented, it visualizes the physical action. It means that in presenting the image, the compared thing is presented as if the readers watch it with their own eyes and the compared thing is turned from abstract into concrete. Dead metaphor normally goes unnoticed; most speakers are unaware of it because it is a part of daily



language. Among the data, there are 16 data which included dead metaphors. Some of them can be seen in the following examples.

Example 1:

28. TGOST-66/ YMK-80/ dead metaphor/ 1

ST: The real secret was that *communism crept* into Kerala insidiously.

This example belongs to dead metaphor because communism, which is abstract, is described as something alive or real. It can be seen from the word *crept*. In *Oxford learner's Pocket Dictionary* *Crept* is the past form of *creep* which means 'moving along slowly by keeping the body close to ground or growing over the surface of a wall'. The way communism spreads its concept into *Kerala* (a name of place) is described as moving slowly like a baby who creeps using its palm and knees to move. *Creep* is usually done by living things, but the above example shows that *communism* as an abstract thing can also do a movement like what human can do. Therefore, the topic of the metaphor is human being, the image is *communism*, and the point of similarity is the ability to move.

Example 2:

22. TGOST-47/ YMK-56/ dead metaphor/ 1

ST: Ammu said that *kathakali dancer was a red herring* and had nothing to do with anything.

This part of story was found in the novel when Mammachi made a label for her famous pickles and preserves. She made them accidentally. At the time, Mammachi was asked by the Kottayam Bible Society to make some of her famous banana jam and tender mango pickle because its society was having a fair. The

banana jam and the mango pickles were sold quickly, and Mammachi found that she had more orders than she could cope with. Thrilled with her success, she decided to persist with pickles and jam, and soon found herself busy all year round. She had a factory which produced pickles and preserves in large amounts them so she made labels to spread her products commercially. On the label, there was a list of all the products and a kathakali dancer with a green face and swirling skirts. According to Ammu, the kathakali dancer did not have any co-relation to the products, it was made just as an eye catcher. Chacko had a different opinion. He said that the kathakali dancer gave the products a Regional Flavour and would stand them in good stead when they entered the Overseas Market.

Here, the metaphor is *kathakali dancer was a red herring*. As mentioned before that dead metaphor goes unnoticed so that when the readers read the sentence, they do not think about the *red herring* (its shape, colour, the way of life, etc) but they think directly the meaning of *red herring* which is an idiom, meaning a “deliberate attempt to divert attention”. The readers can understand why the *kathakali dancer* put on the label. Therefore, the topic of the metaphor is the *kathakali dancer*, the image is *a red herring*, and the point of similarity is to divert attention.

Example 3:

18. TGOST-28/ YMK-35/ dead metaphor/ 1

ST: she was frightened by the BBC famines and television wars that she encountered while she *channel surfed*.

The above extract was found in a part of the novel which tells about Baby Kochamma. When Pappachi and Mammachi died, Baby Kochamma lived alone in Ayemenem house with her cook, Kochu Maria. All day they sat in drawing room, Baby Kochamma was on the long-armed planter's chair or the chaise longue, Kochu Maria was next to her on the floor. In Ayemenem, where one the loudest sound had been a musical bus horn, now whole wars, famines, picturesque massacres and Bill Clinton could be called like servants. Baby Kochamma's old fears of Revolution and the Marxist- Leninist had been emerged by new television worries about growing numbers of desperate and dispossessed people.

The metaphor is **channel surfed**. The channel is compared to waves in the beach. When someone surfs in the beach, s/he will not stand on the board on the one spot of wave but s/he will move wherever the waves take her/ him. She **channel surfed** means she changed the television channel from one channel to another quickly and it was done many times. Therefore, the topic is channel, the image is wave and the point of similarity is can be surfed.

The data included in the dead metaphor are data number:

06, 14, 15, 17, 18, 22, 26, 28, 29, 31, 32, 40, 41, 44, 48, 53.

## **2. Extended Metaphor**

Extended metaphor sets up a principal subject with a subsidiary subject or comparisons. The subsidiary is still in the same concept. It means that there are two comparisons which correlate to each other or it can be said that one comparison is still a part of the other comparison in the same situation. There are three data belonging to this type. Some of them can be seen in the following examples.

Example 1:

16. TGOST-25/ YMK-31/ extended metaphor/ 1

ST: she remembered that long ago she had shown Baby Kochamma a copy of her father's (Baby Kochamma's grandfather's) will in which, describing his grandchildren he had written: ***I have seven jewels one of which is my koh-i-noor.***

The above extract is found in a part of the novel which tells about Baby Kochamma who was eighteen years old. She fell in love with a handsome young Irish monk, Father Mulligan, who was in Kerala for a year on deputation from his seminary in Madras. He was studying Hindu scriptures. A whole year went by, the time came for Father Mulligan to return to Madras, the young Baby Kochamma invested all her hope in faith. Displaying a stubbornness, Baby Kochamma defied her father's wishes and became a Roma Catholic. With special dispensation from the Vatican, she took her vows and entered a convent in Madras as a trainee novice. Very quickly she realized that the Senior Sisters monopolized the priests and bishops with biblical doubts more sophisticated than hers would ever be. Within a year of joining the convent, her father began to receive puzzling letters from her in the mail. "*My dearest Papa, I am well and happy in the service of Our Lady. But, Koh-i-noor appears to be unhappy and homesick*". It was Baby Kochamma's mother who eventually realized that Koh-i-noor was none other than Baby Kochamma herself.

***I have seven jewels one of which is my koh-i-noor*** is considered to be an extended metaphor because there are two comparisons, they are ***jewel*** and ***koh-i-noor***. The subsidiary of ***jewel*** is ***koh-i-noor***. In *Oxford learner's Pocket Dictionary*,

*koh-i-noor* is the name of the world's biggest diamond. The comparison is not only the jewel but also *koh-i-noor* which is still in one circumstance. Seven jewels represent his grandchildren. The main subject is *jewel* while *koh-i-noor* is the subsidiary of the subject. It is clear that the writer does not mention the jewel in common but she adds *koh-i-noor* as the group of *jewel* which is more specific. Therefore the first topic is *grandchildren*, the first image is *jewel* and the point of similarity is valuable while the second topic is Baby Kochamma, the second image is *koh-i-noor* and the second point of similarity is special diamond.

Example 2:

27. TGOST-65/ YMK-79/ extended metaphor/ 1

ST: *automobile islands in a river of people.*

The above example is uttered by the family (Chacko, Ammu, Baby Kochamma, Rahel and Estha). They went to watch a film in a theater before going to pick up the ex-wife of Chacko and his daughter at the airport the following day. On the way to the theater, they were stopped by a crossing train. Buses and cars had stopped on either side of the level crossing. Then, from a distance, and from behind the line of waiting, oncoming traffic, a column of men appeared, with red flags and banners, approached. The drivers who'd been stretching their legs got back into their vehicles and slammed the doors. Within minutes, the road was full of people demonstrating in the traffic.

The above example shows that *island* is compared to *automobile* and the *river* is compared to *people*. Island and river are in the same concept. River is a part of an island because an island can be surrounded by rivers. It can be said that *river* is the

subsidiary of the island. There are a lot of people participating in demonstrations. They walk on the main road and the cars can not move so that the people are compared to a river while the cars are compared to an island. Therefore, the first topic is an automobile, the first image is island and the first point of similarity is motionless while the second topic is people, the second image is people and the second point of similarity is always flowing through.

Example 3:

52. TGOST-172/ YMK-214/ extended metaphor/ 1

ST: Rahel looked around her and saw that *she was in a Play... she was just the landscape*

The above extract is found in a part of the novel which tells about the situation in the house after the family picked up Sophie Mol and Margaret Kochamma. When Rahel and her family came back from the airport to pick up her cousin, Sophie Mol, her grandmother welcomed Sophie and ignored Rahel. So did the rest of family. Rahel tried to tell her journey to her grandmother but Mammachi did not want to hear it because Mammachi's attention was only for Sophie Mol, her granddaughter whom she had met for the first time. Nobody said hello to Rahel. Rahel thought that her presence was not important since everybody in the house gave more attention to the new comers, Margaret Kochamma and Sophie Mol.

The analysis of the metaphor is that the main subject is *Play* while the subsidiary is *landscape*. The situation in Rahel's surrounding is compared to the *Play* and Rahel is compared to the *landscape*. The situation around Rahel is mapped as the *Play* because everybody gives all attention to her cousin, Sophie Mol, while she is a

*landscape* because no one cares of her presence. Landscape is always found in a play as one of the supporting objects. Therefore, the first topic of the metaphor is the situation surrounding Rahel, the first image is *Play* and the first point of similarity is the actress and the actors who are acting while the second topic is Rahel, the second image is *landscape* and the second point of similarity is supporting object.

The data belonging to extended metaphor are data number: 16, 27 and 52

### 3. Active Metaphor

An active metaphor or live metaphor is not a part of daily language and is noticeable as a metaphor. Live metaphor is a metaphor which is newly created by a speaker and has to be understood in a particular context. The readers must pay more attention to the sentence to get the meaning of the metaphor. In the novel of *The God of Small Things*, there are 20 data. Some of them can be seen in the following examples.

Example 1:

33. TGOST-52/ YMK-63/ active metaphor/ 1

ST: *Ayemenem his private Heart of Darkness*. He had shoot himself through the head ten years ago when is young lover's parents had taken the boy away from him and sent him to school.

The above example is uttered by Chacko. He explained to Rahel and Estha that history was like an old house at night, with all the lamps lit and the ancestors whispering inside. Because at the time Estha and Rahel were thirteen years old, they had no doubt that the house Chacko meant was the house on the other side of the river, in the middle of the abandoned rubber estate where they had never been. Kari

Saipu's house. The Englishmen who had 'gone native', who spoke Malayalam and wore mundus. After he committed suicide, the property had become the subject of extensive litigation between Kari Saipu's cook and his secretary. The house had been empty for years. Very few people saw it.

*Ayemenem* is the name of a place but it is compared to *heart*. For readers, this is not an ordinary metaphor because it is presented in the sentence. It might be difficult for readers to understand if they do not read other sentences which support the metaphor. The metaphor becomes meaningless if it stands alone. The other sentences are very important in order for the readers to understand the point of the first sentence. Therefore, the topic is *Ayemenem*, the image is *heart* and the point of similarity is having many feeling such as happy, sad, gloomy etc.

Example 2:

21. TGOST-44/ YMK-52/ active metaphor/ 3

ST: Occasionally, when Ammu listened to songs that she loved on the radio, something stirred inside her. *A liquid ache spread* under her skin,

The above extract is found in a part of the novel which tells about Ammu who wanted to be alone. She listened to the song that she loved. The song gave her something, an ache. It made her want to be in a better place, a happier place. She lived in an uncomfortable family and divorcee hood. She felt stressed and was tired living in conditions. She wanted to be free.

Here, *ache* is compared to liquid but ache is not a liquid. When someone has an ache, s/he feels that something is flowing through and hurting. The metaphor belongs to an active metaphor because *ache* which is compared to *liquid* is not used



in all languages in the world. The metaphor is created by the writer in the novel. To help readers imagine the ache which attacks Ammu, the writer creates the metaphor that the ache is felt not only in one part of the body but also throughout the whole body. Therefore, the topic is *ache*, the image is *liquid* and the point of similarity is flow.

Example 3:

20. TGOST-43/ YMK-52/ active metaphor/ 1

ST: Ammu's soft mouth would twist into a small, bitter smile at the memory- not of the wedding itself so much as the fact that she had permitted herself to be so painstakingly decorated *before being led to the gallows*.

The above example is uttered by Ammu. She finished her schooling the in same year at that when her father retired from his job in Delhi and moved to Ayemenem. Pappachi insisted that a college education was an unnecessary expense for a girl. Therefore Ammu had no choice but to leave Delhi and move with them. There was very little for a young girl to do in Ayemenem other than to wait for marriage proposals while she helped her mother with her housework. Since her father did not have enough money to raise a suitable dowry, no proposals came to Ammu's way. Two years went by. Her eighteenth birthday came and went. Unnoticed, or at least unremarked upon by her parents. Ammu grew desperate. All day she dreamed of escaping from Ayemenem and avoided of her ill-tempered father and bitter, long-suffering mother. She made some plans and one worked. Pappachi agreed to let her spend the summer with a distant aunt who lived in Calcutta. There, she met a man and decided to marry him even though her parents did not allow her. At first, the man

was very nice but at time went by he became a bad man. He loved smoking, drinking, hitting Ammu.

This belongs to active metaphor because the *wedding* is compared to *gallows* which is contradiction with people's concept of a wedding. Usually, a wedding means happiness but in this context it is sadness. The readers must understand this situation in the story in order to understand why the wedding becomes something terrible. Ammu's life after marriage is not a happy because her husband turns into a crude person, a drunk who acts irresponsibly to his family. Finally Ammu asks for a divorce. Therefore, the topic is *wedding*, the image is *gallows* and the point of similarity is painful.

Other data that can be found in this category are data number:

19, 20, 21, 23, 24, 25, 30, 33, 35, 38, 39, 42, 47, 49, 50, 57, 58, 59, 60, 67.

#### **4. Compound Metaphor**

A compound or loose metaphor is one that catches the mind with several points of similarity. In other words, a compound metaphor is made of more than one similarity. In it, the writer extends a metaphor by using more than one association. Usually, the metaphor is separated from the things to which it is compared. The metaphor sometimes stands in a different phrase or sentence. There are 21 data in this category. Some of them can be seen in the following examples.

Example 1:

04. TGOST-10/ YMK-12/ compound metaphor/ 2

ST: Estha had always been a quiet child, so no one could pinpoint with any degree of accuracy exactly when (the year, if not the month or day) he had stopped talking. Stopped talking altogether, that is. The fact is that there

wasn't an "exactly when". *It had been a gradual winding down and closing shop*. A barely noticeable quietening.

The above example is uttered by Estha. He turned out to be a quiet child because of the death of his cousin, Sophie Mol. Chacko and all family except his mother, Ammu, blamed Estha and Rahel. After the funeral, Ammu sent him to his father in Calcutta. His father had remarried and stopped drinking. Actually Estha did not want to live with his father but Ammu promised that she would pick him up as soon as possible. Ammu never came because she died several months after sending Estha. When he was living with his father and step mother, he never got letters or anything from his mother or news about her death. Although he always waited for his mother the reality was different, because he knew in the bottom of his heart that his mother would not come. This caused a great sadness in himself and he gradually stopped talking because he felt nobody cared for him. He really loved his mother.

There are two comparisons in the sentence above. The first is when Estha begins to stop talking gradually. The way he stops talking is compared to *a gradual winding down*. The second is when the mouth of Estha is compared to *a shop*. In this metaphor the things being compared stay in different sentences. Therefore, the first topic is Estha, the first image is *shop* and the first point of similarity is close while the second topic is stop talking, the second image is gradual winding and closing shop and the second point of similarity is that of moving slowly and close at the end.

Example 2:

05. TGOST-11/ YMK-14/ compound metaphor/ 1

ST: Estha finished school with mediocre results, but refused to go to college. Instead, much to the initial embarrassment of his father and stepmother, he began to do the housework...he learned to cook and shop for the vegetables. Vendors in bazaars grew to recognize him and would attend to him amidst the clamouring of their other customers. They gave him rusted film cans in which to put the vegetables he picked. He never bargained. They never cheated him. *A quite bubble floating on a sea of noise.*

The above extract is found in a part of the novel which tells about Estha who was different. Even though Estha was a man, he did all the house work. He was trying to earn his keep. He did the sweeping, swabbing and all the laundry and even went to market. Usually, people made conversation with the vendors in the market. They asked the price, bargained, asked for discount etc but Estha was different. He never talked to the vendors in the market, or bargained. He came to the vendor who sold his needs, paid and took the things, no conversation at all. Nobody asked him to do those tasks. His attitude surprised his father and step mother but there was nothing they could do.

The above example shows two similarities. A quiet *Estha* is compared to a *quiet bubble*. When he goes to the market to buy some vegetables, he never talks to the sellers, he takes the vegetables and pays for it. A crowded market is compared to a sea of noise. Therefore, the first topic is *Estha*, the first image is *bubble* and the first point of similarity is flow without any sound while the second topic is *vendors in the market*, the second image is *sea* and the second point of similarity is noise of the waves.

Example 3:

69. TGOST-298/ YMK-365/ compound metaphor/ 1

ST: A few years ago he sent her a photograph of himself addressing a gathering of middle-class Punjabi widows at a spiritual camps. ***A yolk addressing a sea of boiled eggs.***

The above example is uttered by Father Mulligan. At first, Father Mulligan was a Catholic who was in Kerala for a year. He was studying Hindu scriptures. As time went by, his years of contemplation of Hindu scriptures led initially to theological curiosity, but eventually to a change of faith. Father Mulligan became a Vaishnava. A devote of Lord Vishnu. He stayed in touch with Baby Kochamma even after he joined the ashram. He wrote to her every Diwali and sent her a greeting card every New Year.

The above example has two similarities. ***Father Mulligan*** is compared to ***a yolk*** while ***the widows*** are compared to ***a sea of boiled eggs***. The similarities are separated in different sentence from the metaphor. Therefore, the first topic is ***Father Mulligan***, the first image is ***a yolk*** and the first point of similarity is stay in the center while the second topic is Punjabi ***widows***, the second image is ***boiled eggs*** and the second point of similarity is surrounding the yolk.

The data included in compound metaphor are the data number:

01, 04, 05, 10, 11, 13, 34, 43, 45, 46, 51, 54, 55, 56, 61, 62, 63, 64, 65, 66, 68.

## 5. Implicit Metaphor

An implicit metaphor is a metaphor in which the topic is not specified but implied. Topic is the subject which is compared. There are only four data belonging to this type of metaphor, as can be seen in the following parts:

Example 1:

09. TGOST-12/ YMK-14/ implicit metaphor/ 1

ST: He grew accustomed to *the uneasy octopus* that lived inside him and squirted its inky tranquillizer on his past. Gradually the reason for his silence was hidden away,...

The above example is uttered by Estha. He had always been a quiet child. No one could pinpoint with any degree of accuracy exactly when he had stopped talking. And nobody knew the reason why he had stopped talking. But, when the quietness arrived, it controlled Estha. He could not do anything. The quietness had taken him without any permission. Even Estha did not know the reason for his quietness. Then when he finished his school, he did all the housework. Nobody asked him to do that. If he wanted something, he would not ask someone's help. He would serve himself.

This example belongs to implicit metaphor since the subject is unidentified. *The uneasy octopus* actually is silence. It occupies Estha and he can not control himself. He lets himself be ruled by the silence. The silence is the octopus that spreads the ink and tentacles (the weapon of the octopus) to get Estha. So that the topic is silence, the image is *octopus* and the point of similarity is spreading the ink and tentacles to kill the enemy.

Example 2:

36. TGOST-81/ YMK-97/ implicit metaphor/ 1

ST: She put her rosary back onto her blouse where she kept it with her *melons*.

The above extract is found in a part of the novel which tells about the family consisting of Chacko, Ammu, Baby Kochamma, Rahel and Estha. When the family went to the airport to pick up Sophie Mol, on the way they were stopped by a passing train. While waiting for the train, the family stayed in the car. Suddenly there were many people who were protesting. When one of participants came closer to Baby Kochamma in the car, the man asked to wave flag that was given to Baby Kochamma. She was frightened and took her rosary but she did what was asked by the man. After the man had disappeared, she put back her rosary into her blouse.

Here, *melon* has implicit meaning. The readers know the meaning of *melon* even though they will not find the explicit meaning. Here, melon represents *breast*. The writer asks the readers to imagine a melon. They already know that something put in blouse is not really *melon* but *breast*. It is impossible to put a *melon* in blouse; people will put the melon in bag. The writer does not need to explain or to tell the real word about the writer's intention. The writer hides the word *breast* and replaces it with *melon*. Therefore, the topic is breast, the image is *melon* and the point of similarity is round.

Example 3:

69. TGOST-321/ YMK-393/ implicit metaphor/ 2

ST: After Sophie Mol's funeral, when Ammu took them back to the police station and the inspector chose his *mangoes* (Tap, tap)

The above extract is found in a part of the novel which tells about the funeral of Sophie Mol. After the funeral of her niece, Sophie Mol, Ammu took the twins to the police office. She wanted to tell something that Velutha was not the murderer of her niece. But the Inspector, Thomas Mathew did not want to listen to her because actually he had known that Velutha was not the murderer. The Inspector did not want to be blamed because the policemen had jailed the wrong person. While Ammu was sitting on the chair in front of the Inspector and giving her statement, the Inspector came around the desk and approached Ammu with his baton. Then he tapped her breasts carelessly with his baton.

Once again, the reader is asked to imagine something which is not stated. The way Inspector, Thomas Mathew, hits Ammu's breast is like he chooses mangoes by a stick. His attitude is impolite. He treats Ammu as if she were not a woman. So, the topic is the way inspector treats Ammu, the image is choosing mangoes by the stick and the point of similarity is that hitting the mangoes to make sure the mangoes good or not.

The data including implicit metaphor are: 09, 36, 37, and 69.

## **6. Submerged Metaphor**

A submerged metaphor is a type of metaphor in which the vehicle (topic which is compared) is implied, or indicated by one aspect. There are only three data that use the submerged metaphor, as can be seen in the following example.

Example:

08. TGOST-12/ YMK-14/ submerged metaphor/ 1



ST: Once the quietness arrived, it stayed and spread in Estha. It rocked him to the rhythm of an ancient, foetal heartbeat. It sent its stealthy, suckered tentacles inching along the insides of his skull, hovering the knolls and dells of his memory, dislodging old sentences, whisking them off the tip of his tongue. It stripped his thoughts of the words that described them and left *them pared and naked*.

The above example is uttered by Estha. One day and nobody knew when exactly, Estha became a quiet man. Estha slowly began to stop talking as if there had been something in his head. Something which took control of himself and he could not do anything about it. Something which was in his head could control his thoughts, his words, his attitudes, etc. He had many words in his head but he could not speak up so the words always stayed in his head.

The example shows that the *words* are compared to *something pared and naked*. Here, *pared* and *naked* are not stated so the readers must find them. The readers are asked to imagine something pared and naked. The words are compared to something pared and naked. Therefore, the topic is the *words*, the image is apple and the point of similarity is the skin that can be peeled.

Example 2:

03. TGOST-6/ YMK-7/ submerged metaphor/ 1

ST: It's true (and must be said) that it would have been easier to notice these things lying in a coffin looking up than standing in the pews, hemmed in by *sad hips* and hymnbooks.

The above extract is found in a part of the novel which tells about the funeral of Sophie Mol. In the church, there was the coffin of Sophie Mol. It was hot in the

church. Ammu, Estha, and Rahel stood together but they were separated from the family. Rahel noticed that Sophie Mol was awake for her funeral. Sophie Mol showed Rahel two things. One of the things was the newly painted high dome of the yellow church that Rahel had not ever looked at from the inside. It was painted blue like the sky. The best way to look up at the beautiful dome was by lying on the floor not to be standing between people who were sad at the death of Sophie Mol. At the time, Rahel was a child so she was hemmed in by people attending the funeral. Everybody felt sad not only the face but also the whole body including hips.

This example belongs to submerged metaphor as *the hips* are not a face that has many facial expressions such as sad, happy, cheer, depressed etc. Here, *the hips* are compared to the face which is sad. To emerge the readers' imagination, the writer compares that hips with the face that can express sadness. So, the topic is *hips*, the image is face and the point of similarity is that of having many facial expressions.

Example 3:

07. TGOST-11/ YMK-14/ submerged metaphor/ 1

ST: Once the quietness arrived, it stayed and spread in Estha. It rocked him to the rhythm of an ancient, foetal heartbeat. *It sent its stealthy, suckered tentacles inching along the insides of his skull, hovering* the knolls and dells of his memory, *dislodging* old sentences, *whisking* them off the tip of his tongue. It stripped his thoughts of the words that described them and left them pared and naked.

The above extract is found in a part of the novel which tells about Estha. He became a quiet boy. The quietness was described as *an octopus*. It occupied Estha as

if it had taken command of him. Estha could not refuse it. The octopus stayed in Estha's head so the octopus controlled Estha.

The quietness is compared with something that has ink and tentacles. The readers are asked to imagine something that can send, suck, hover, dislodge, and whisk. The topic is quietness, the image is octopus and the point of similarity is having power to occupy.

## 7. Complex Metaphor

A complex metaphor is a metaphor which mounts one identification on another. The identification is appropriate to thing but it is used to identify another.

There are only two data which belong to this metaphor. They are:

Example 1:

02. TGOST-3/ YMK-4/ complex metaphor/ 1

ST: *Gentle half-moons have gathered* under their eyes and they are as old as Ammu was when she died. Thirty-one.

The above extract is found in a part of the novel which tells about Estha and Rahel. After twenty-three years of separation, Estha and Rahel met again. Estha was returned to Ayemenem and Rahel came back from the USA. They looked exhausted. Because they had never met, they did not know each other and they lived with uncertain feeling. Everything was changing because when they had separated, they had been thirteen years old. At that time, they did not look much like each other even though they were twins. They were thin-armed children, flat-chested. When they met again, they were thirty one years old. Their eyes were like those of their mother. Estha was a man and Rahel was a woman.

Here, the *moons* do not really exist on the face of a human being, but the shape of gentle half-moons represents their eyes. The identification of the *moon* is used to make comparisons for the human face. Therefore, the topic is *eye socket*, the image is *half moon* and the point of similarity is that the shape is a semicircle.

Example 2:

12. TGOST-14/ YMH-18/ complex metaphor/ 1

ST: It had been quiet in Estha's head until Rahel came. But with her *she had brought the sound of passing trains, and the light and shade* that falls on you if you have a window seat.

The above example is uttered by Estha and Rahel. After being separated for nineteen years, Estha and Rahel met again. The meeting brought something new for Estha. He felt the strange noise living in his head was disappeared. He could control himself again. Rahel was his twin and his half soul, she understood Estha well even though Estha did not say a word. They were separated when they were thirteen years old and met again when they were thirty-one years old.

*The coming of Rahel* is compared with something which is happy, new environment, new scenery etc. The situation of the passing train is used to make the comparison about the condition of Estha when he meets Rahel. The comparison is like when people who are driving motorcycles or cars, concentrate on to their way or the scenery. They, however, must stop if there is passing train. Their eyes give all attention to the train. Therefore, the topic is the feeling of Estha, the image is passing train and the point of similarity is the ability of bringing sounds and light.

## **B. Strategies Used by the Translator in Translating Metaphorical Expressions in The Novel**

As mentioned in Chapter II, Larson (1984:267) suggests five strategies in translating metaphor. The translator of the novel *The God of Small Things* into *Yang Maha Kecil* only applies two strategies in translating the metaphorical expression in the novel. They are: 1) the metaphor is translated into metaphor and 2) a metaphor is translated into a simile.

### **1. The metaphor is translated into metaphor.**

The aim of the translator in translating is to avoid wrong, zero or ambiguous meaning from the source language into the target language because the translator's task is to transfer the messages from the source language into the target language. In the case of metaphors, it is possible sometimes to keep the metaphorical image, as long as it is acceptable for target readers. Mostly the metaphors which are kept in the target language are well known in the target language. There are 51 data (73,9 %) translated by applying this strategy. Here are some examples of the data translated using this strategy:

Example 1:

45. TGOST-114/ YMK-140/ compound metaphor/ 1

ST: There were more red steps to climb. The same red carpet from the cinema hall was following them around. ***Magic flying carpet.***

TT: Masih banyak anak tangga merah yang harus dinaiki. Permadani yang sama dari gedung bioskop mengikuti mereka ke mana-mana. ***Permadani terbang yang ajaib.***

The above extract is found in a part of novel telling about an event in a hotel. Before Baby Kochamma, Chacko, Ammu, Rahel and Estha came to the hotel, they spent their time in a theater by watching a film the *Sound of Music*. When they entered the room, they walked on the red carpet. The floor of the room was covered by red carpet. After watching the film, they went to a hotel to spend the night because they had to pick up Chacko's daughter and Chacko's ex-wife in the airport. There, in the hotel, they also found red carpet, the floors of the hotel were covered by red carpet.

Here, the translator translates the metaphorical expression *magic flying carpet* into a metaphorical expression in the same form. Although the translator keeps the metaphor, the messages are translated well. The meaning of *magic red carpet* in the source language is same with *permadani terbang yang ajaib* in the target language. The metaphor is translated into metaphor in the target language. The words *carpet* and *permadani* has the same meaning. In Indonesian, carpet is also used to cover the floor. Therefore, the topic of metaphor is carpet, the image is bird and the point of similarity is the ability to fly.

Example 2:

49. TGOST-139/ YMK-170/ dead metaphor/ 1

ST: Don't forget *you are Ambassadors of India*.

TT: Jangan lupa bahwa *kalian adalah duta-duta India*.

This part of the story is found in the novel when the family was already at the airport to pick up Sophie Mol. Baby Kochamma warned her niece and nephew that they would meet their cousin who was coming to India for the first time. *You* in this

sentence referred to Rahel and Estha. They had never met their cousin who was coming from England so they had to behave politely and behaved like Indian people. They should give Sophie Mol a good impressions about India.

The example shows that the translator translates the metaphorical expression *you are Ambassadors of India* into metaphorical expression in the same form *kalian adalah duta-duta India*. The word *ambassadors* and *duta-duta* have the same meaning, that is a representative of an institution. Therefore, the topic of the metaphor is *you* which refer to Estha and Rahel, the image is *Ambassador* and the point of similarity is the representative of an institution or country.

Example 3:

40. TGOST-86/ YMK-104/ dead metaphor/ 1

ST: *the yam leaves on either side of the railway track began to nod* in mass consent

TT: *daun-daun umbi rambat di kedua sisi pinggiran rel mulai terangguk-angguk* seolah tanda setuju

The above extract was found in a part of the novel which tells about the family who stopped on the road. The family going to the theater but was stopped by a passing train. Waiting for the train, they were sitting in the car as were the people around them. While a train was passing, the plants growing in the side of railway would sway in the wind.

Although the translator keeps the metaphorical expression, s/he conveys the meaning well. The source language *the yam leaves on either side of the railway track began to nod* is translated into metaphorical expression in the same form in the

target language *daun-daun umbi rambat di kedua sisi pinggiran rel mulai terangguk-angguk*. It is something easy to find leaves blown by wind in Indonesia. Indonesia is an agrarian country so wherever people go, they will find trees or leaves. The *yam leaves* are compared to human beings who can make many moves of head, one of them is to nod. It is not a problem keeping the metaphor because Indonesians can see how the leaves are blown by the wind which is brought by the train. It is one of transportation used by the Indonesian. Therefore, the topic of the metaphor is the yam leaves, the image is human being and the point of similarity is an ability to make a movement of head up and down.

The data including in this category are presented in the table below:

**Table 4.1: Types of metaphor applied by the translator occur in translating metaphor into metaphor**

Type of metaphor	Numbers of Data	Total Data	Percentage
Dead metaphor	06, 14, 15, 17, 18, 22, 26, 28, 29, 31, 32, 40, 41, 44, 53.	15	29,4 %
Extended metaphor	16, 27, 52	3	5,9 %
Active metaphor	20, 23, 24, 25, 35, 38, 39, 47, 49, 57, 58	11	21,5 %
Compound metaphor	05, 11, 13, 34, 43, 45, 46, 55, 62, 63, 64, 65, 66, 68	14	27,5 %
Implicit metaphor	09, 36, 37,	3	5,9 %
Submerged	03, 07, 08	3	5,9 %



metaphor			
Complex metaphor	02, 12	2	3,9 %
TOTAL		51	100 %

## 2. The metaphor is translated into simile

Sometimes the translator translates the metaphor into a simile which is more easily understood in some languages. Simile is a comparison using words *like* or *as*, while metaphor which is also a comparison does not use them. In the research, there are 18 data (26 %) metaphorical expression translated into simile expressions in Indonesian, which are signified by *seperti*, *bak*, *bagai* and *ibarat*. Some of them can be seen in the following part:

Example 1:

48. TGOST-133/ YMK-163/ dead metaphor/ 2

ST: *a tide of panic rose* in Rahel

TT: *seperti air pasang, rasa panik meninggi* dalam hati Rahel.

The above example is uttered by Rahel. When Rahel was five, she got trouble with her nose. A strange object, namely green bead, lodged up her nose. Ammu brought Rahel to the doctor. In the waiting room, Rahel heard a child was being examined by the doctor. Listening to the crying child, Rahel panicked and was afraid to be examined by the doctor. While waiting for their turn, Ammu tried to pull the strange object out of Rahel's nose. Ammu held the back of Rahel's head with one

hand. With her thumb in her handkerchief she blocked the beadless nostril. Rahel summoned all her strength and it worked.

The above example shows that the translator translates the metaphorical expression *tide of panic* into simile *seperti air pasang, rasa panik*. In the source language, it is a metaphor because there is no word which has the characteristic of a simile such as *like* or *as* but in the target language, the translation becomes a simile which is signified by the word *seperti*.

Example 2:

67. TGOST-296/ YMK-363/ active metaphor/ 2

ST: Kochu maria was asleep on the drawing- room floor, *curled into comma* in the flickering light of the television that was still on.

TT: Kochu Maria tertidur di lantai ruang tamu *melingkar seperti tanda koma* dalam kerdipan cahaya televisi yang masih dalam keadaan hidup.

The above extract was found in a part of novel telling about Baby Kochamma and her servant, Kochu Maria. They liked spending their time watching television. Sometimes, Kochu Maria watched TV alone until she fell asleep. She slept on the floor without any blankets. She made her body like a comma.

Here, the translator translates the metaphorical expression *curled into comma* into simile *melingkar seperti tanda koma*. In the source language, it is a metaphor but it is translated into a simile in the target language which is signified by the word *seperti*. As seen in the example, the thing compared is the way Kochu Maria slept which is like comma. In Indonesian society, sleeping in that way is something easy to

be imagined because many people do the same thing when they sleep on the floor. Therefore, the translation is potentially understandable.

Example 3:

42. TGOST-102/YMK-125/ active metaphor/ 2

ST: Estha turned to go. 'Wait a minute!' the Orangedrink Lemondrink Man said sharply. 'Just a minute!' he said again, more gently. 'I thought I asked you a question'. *His yellow teeth were magnets*

TT: Estha membalikkan tubuhnya. "Tunggu sebentar!" kata Penjual Minuman Jeruk dan Sitrun itu dengan tajam, "Tunggu sebentar," ujarnya, kali ini dengan nada lebih lembut. "rasa-rasanya ingin kutanyakan sesuatu padamu." *Gigi-giginya yang menguning seperti besi berani.*

The above extract was found in a part of the novel telling about an event in the cinema. There, Estha had to go out of the cinema because he sang and repeated a song and so disturbed other people in the room. In the hall he sang louder and woken up the Orangedrink Lemondrink Man. When he wanted to turn to go, the man called out him to ask some questions. Estha turned back to the man. When the man asked Estha, he showed his yellow teeth. Estha came to him and had a conversation with him.

Again, the translator translates the metaphorical expression *his yellow teeth were magnets* in the source language into a simile *gigi-giginya yang menguning seperti besi berani* in the target language. The translation becomes a simile because of the word *seperti*. The writer of the novel compares the teeth to a magnet. In the source language *his yellow teeth were magnet* means that Orangedrink Man can make Estha come to him by showing his yellow teeth. Here, the yellow teeth are

magnets that pull Estha. When the metaphor is translated into simile in target language, it has the same meaning even though the translator adds the word *seperti*.

The number of data which belong to this strategy can be seen in the following table:

**Table 4.2: Types of metaphor applied by the translator occur in translating metaphor into simile**

Type of metaphor	Numbers of Data	Total Data	Percentage
Dead metaphor	48	1	5,6 %
Active metaphor	19, 21, 30, 33, 42, 50, 59, 60, 67	9	50 %
Compound metaphor	01, 04, 10, 51, 54, 56, 61	7	38,8 %
Implicit metaphor	69	1	5,6 %
TOTAL		18	100 %

### C. The Assessment on The Accuracy of The Translation

The analysis on accuracy shows that there are two classifications. They are accurate translation and less accurate translation. The tabulation of the ratings from the raters is as follows:

**Table 4.3: The Accuracy Level of the Translation**

1. Accurate Translation includes the data with mean score 1,00
2. Less Accurate Translation includes the data with mean score 1,1 – 2, 5

No.	Translation	Data Numbers	Total	Percentage
1	Accurate	03, 05, 06, 14, 16, 17, 20, 23, 24, 25, 27, 35, 38, 39, 45, 49, 52, 57, 63, 64, 66, 68	22	31, 9 %
2	Less Accurate	01, 02, 04, 07, 08, 09, 10, 11, 12, 13, 15, 18, 19, 21, 22, 26, 28, 29, 30, 31, 32, 33, 34, 36, 37, 40, 41, 42, 43, 44, 46, 47, 48, 50, 51, 53, 54, 55, 56, 58, 59, 60, 61, 62, 65, 67, 69	47	68, 11 %
TOTAL			69	100 %

### 1. Accurate Translation (the data with mean score 1)

The data belonging to accurate translation are the translations containing accurate message and do not need any rewriting, which are suitable to the context of situation of the source language. The mean score of accuracy is 1. There are 22 data (31, 9 %) included in this classification.

Example 1:

03. TGOST-6/ YMK-7/ submerged metaphor/ 1

ST: It's true (and must be said) that it would have been easier to notice these things lying in a coffin looking up than standing in the pews, hemmed in by *sad hips* and hymnbooks.

TT: Itu benar- begitulah kenyataannya\_; jauh lebih mudah memperhatikan hal-hal semacam itu sambil berbaring di dalam peti mati sambil

menatap ke atas daripada berdiri di bangku gereja, terhimpit di antara *pinggul-pinggul yang tengah bersedih* dan buku-buku nyanyian.

The above extract was found in a part of novel telling about the funeral of Sophie Mol. Many people attended the funeral. Since it was a condolence, the circumstance of the church was full of sadness. Everyone felt sad as if every single part of the body including hips had involved in the situation. It was Rahel who was trapped in the hips since she was a little girl. Rahel found it difficult to observe the new atmosphere of the walls and the ceilings of the church as she stood with elder people who were taller than her.

The metaphorical expression of the example is *sad hips*. It is translated into *pinggul-pinggul yang tengah bersedih* in the target text which is also in the form of metaphor. Here, hips are compared to the face which is commonly used to express what people feel, i.e. sadness, happiness. All raters gave score 1 to the datum which means that the meaning and the interpretation of the source language metaphor is accurately conveyed into target language. It is suitable with the context situation of the source language text.

Example 2:

17. TGOST-27/ YMK-33/ dead metaphor/ 1

ST: *she presided over the World* in her drawing room on satellite TV.

TT: *Ia memimpin dunia* di kamar duduknya melalui televisi satelit

The above extract was found in a part of novel telling about Baby Kochamma. She had installed a dish antenna on the roof of the Ayemenem house. She watches

blondes, wars, famines, football, sex, music, etc and spent the whole day in front of television. She did not care about her ornamental garden which was covered by plants and flowers. And so, while her ornamental garden wilted and died, Baby Kochamma followed American NBA league games, one-day cricket and all the Grand Slam tennis tournaments.

All raters gave score 1 for the above datum. The metaphorical expression of this datum is *she presided over the World*. It is translated into *ia memimpin dunia*. It is considered accurate since the meaning and the interpretation of the source language is accurately conveyed to the target language. The sentence *she presided over the world* does not mean that Baby Kochamma is a real president but she acts as if she were a president since television provides her with all events happened in all around the world so that she knows everything by changing the channel of the television. Whole wars, famines, picturesque massacres, and Bill Clinton can be summoned up like servants.

Example 3:

63. TGOST-262/ YMK-324/ compound metaphor/ 1

ST: They were not friends, Comrade Pillai and Inspector Thomas Mathew, and they didn't trust each other. But they understood each other perfectly. They were both men whom childhood had abandoned without a trace. Men without curiosity. Without doubt. Both in their own way truly, terrifyingly adult. They looked out at the world and never wondered how it worked, because they knew. They worked it. *They were mechanics who serviced different parts of the same machine.*

TT: Kamerad Pillai dan Inspektur Thomas Mathew bukan dua sahabat. Mereka tidak saling mempercayai. Tetapi mereka saling memahami satu

sama lain dengan sepenuhnya. Dua lelaki yang sama-sama tidak menikmati masa kanak-kanak. Manusia tanpa rasa ingin tahu. Tanpa keraguan. Dengan cara masing-masing, keduanya adalah orang dewasa yang sangat sangat mengerikan. Mereka memandang dunia tanpa pernah berfikir bagaimana cara kerja dunia, karena mereka tahu. Karena merekalah yang mengerjakannya. ***Mereka adalah montir-montir yang memperbaiki suku cadang yang berbeda dari mesin yang sama.***

The above example was uttered by Comrade Pillai and Inspector Thomas Mathew. Comrade Pillai was a person who was an expert in politic and Inspector Thomas Mathew was an inspector. They met to talk about Velutha who was a slave who took part in demonstrations. The inspector asked Mr. Pillai about the demo since there was a gossip that Mr. Pillai was the actor of the demonstration. The people who took part in demonstration were the employers of factory who wanted wages rises and a better quality of life. Mr. Pillai claimed that he was not the actor and the inspector believed him. Even though they were different from each other they were respectful of caste. They did not want that their caste interrupting.

The metaphor is ***they were mechanics who serviced different parts of the same machine*** and translated into ***mereka adalah montir-montir yang memperbaiki suku cadang yang berbeda dari mesin yang sama.*** According to the raters, it is translated accurately in the target text because it is an universal metaphor that people from different parts of the world know this metaphorical expression. The researcher has different opinion from the raters. The translation should be ***mereka adalah montir-montir yang memperbaiki mesin yang sama tetapi pada bagian yang berbeda*** because in the sentence it is not mentioned about *suku cadang* or *spare part*.



*Suku cadang* in English is *spare part* which means ‘an extra component of a machine or other apparatus’. Therefore, the translation is less accurate.

## **2. Less Accurate Translation (The data with mean score 1,1 – 2,5)**

The data that belong to this classification is less accurate translation. The meaning of the source language text is less accurately conveyed into the target language text. The mean score of the data which belong to this classification must range from 1, 1 to 2, 5. From 69 data in the novel, 47 (68,11 %) data are considered less accurate.

Example 1:

47. TGOST-124/ YMK-152/ active metaphor/ 1

ST: despite the fact that it was June, and raining, *the river was no more than a swollen drain now*.

TT: Kendati bulan Juni, dan hujan, *sungai tidak lebih dari sebuah saluran air yang membengkak*.

This datum is included in classification B since its mean is 1, 7. Two raters, R2 and R3, gave score two for this datum while R1 gave score one. According to R2 and R3, this datum is less accurate because *swollen drain* is translated into *saluran air* in the target text. R2 said that the translation should be *selokan*. The researcher has the same opinion with R1 because *saluran air* is better translated into *selokan*. The size and the volume of *saluran air* and *selokan* are different. *Saluran air* is

bigger than *selokan*. It is mentioned that it was raining and the volume of the river was more than the volume of drain.

Example 2:

55. TGOST-212/ YMK-264/ compound metaphor/ 1

ST: Temporarily, for a few happy moments, the Orangedrink Lemondrink Man shut his yellow smile and went away. Fear sank and settled at the bottom of the deep water. *Sleeping a dog's sleep*.

TT: Untuk sementara, dalam suasana sesaat yang membahagiakan itu, Lelaki Penjual Minuman Jeruk dan Sitrun menutup senyumnya yang berwarna kuning dan pergi menjauh. Rasa takut tenggelam dan mengendap di dasar air yang dalam. *Tertidur seperti seekor anjing*.

The above extract was found in a part of novel telling about watching a film in the theatre. When Estha met the man selling drinks in the theater, the man was sleeping but Estha was afraid because he had woken up the man accidentally when he was singing loudly. Fortunately the man continued his sleeping, Estha's fear disappeared. The disappeared fear was compared to the *sleeping a dog's sleep*. When a dog first goes to sleep, he enters the slow wave or quiet phase of sleep. He lies still and is oblivious to his surroundings. His breathing slowly, his blood pressure and body temperature drop, and his heart rate decreases. The fear of Estha is disappeared gradually and it has gone at the end.

The mean of datum number 55 is 1, 7 so it is less accurate. R1 gave score one which is accurate and R2 and R3 gave scores two which is less accurate. Although, R2 and R3 gave the same score but they had different reasons. R2 considered that the metaphor, *sleeping a dog's sleep* should be translated into *tidur seperti tidurnya*

*seekor anjing*. Meanwhile, R3 said the metaphor was translated into simile in the target language. The researcher has the same opinion as R2 even though it is translated into simile it has the same meaning with the metaphor in the source language. It gives the clue to the readers that the thing which is being compared is the fear of Estha which is like a sleeping dog.

Example 3:

21. TGOST-44/ YMK-52/ active metaphor/ 3

ST: Occasionally, when Ammu listened to songs that she loved on the radio, something stirred inside her. *A liquid ache spread* under her skin,

TT: Terkadang, jika tengah mendengarkan lagu-lagu yang disukainya di radio, muncul rasa haru dalam dirinya. *Rasa sakit serasa mencair dan menyebarkan* dibawah kulitnya,

The above example was uttered by Ammu. When Ammu wanted to be alone, she heard the song that she loved. The song took her into a deep feeling. The song which is described as an ache in the source text made her want to be in the better place, a happier place since she lived in an uncomfortable family and divorcee hood. She felt stress and she was tired of living in such conditions. She wanted to be free.

Datum number 21 is considered less accurate because the mean of this datum is 1, 3. The researcher agrees with the assessment of the accuracy for this datum. Because in the story it mentions, when Ammu listened to the song that she loved, the song emerged her sadness as if it had poured to whole body of her. She remembered all of her misfortunate life that she experienced such as she had no husband, had two children and nobody cared of her. But in this translation, the translator translates the

metaphor *a liquid ache spread* into *rasa sakit serasa mencair dan menyebar* in the target language, it is less accurate. Because *ache* that mentioned above is not an ill but it is a feeling of sadness which is described as liquid that poured to her whole body when she listened to the songs that she loved. Because of that context of situation, the researcher gives an alternative translation that is *cairan kepedihan menyebar*. Besides, the metaphor expression is translated into metaphor. The metaphor is not *ache* which is compared to something *spreads* but the metaphor is *ache* which is compared to *liquid*. Ache is something abstract but it is described as liquid that pours depending on the container.

## B. Discussion

This subchapter discusses the types of metaphor in the novel *The God of Small things*, the strategy applied by the translator in translating the novel into *Yang Maha Kecil* and the level of accuracy of the translated novel. The table below summarizes the results of the analysis.

**Table 4.4: Table of Analysis**

Types of metaphor	Strategy					
	Metaphor into metaphor			Metaphor into simile		
	Accurate	Less Accurate	Inaccurate	Accurate	Less Accurate	Inaccurate

Dead metaphor	06, 14, 17	15, 18, 22, 26, 28, 29, 31, 32, 40, 41, 44, 53	-	-	48	-
Extended metaphor	16, 27, 52	-	-	-	-	-
Active metaphor	20, 23, 24, 25, 35, 38, 39, 49, 57	47, 58	-	-	19, 21, 30, 33, 42, 50, 59, 60, 67	-
Compound metaphor	05, 45, 63, 64, 66, 68	11, 13, 34, 43, 46, 55, 62, 65	-	-	01, 04, 10, 51, 54, 56, 61	-
Implicit metaphor	-	09, 36, 37	-	-	69	-
Submerged metaphor	03	07, 08	-	-	-	-
Complex metaphor	-	02, 12	-	-	-	-

There are seven types of metaphor found in the novel *The God of Small Things* by Arundhati Roy. They are dead metaphor, extended metaphor, active

metaphor, compound metaphor, implicit metaphor, submerged metaphor, and complex metaphor. There are only two strategies applied by the translator in translating the novel, namely translating metaphor into metaphor and translating metaphor into simile.

The first type of metaphor is dead metaphor. There are 16 data considered to be dead metaphor. Most of them (15 data) are translated by using the first strategy namely, metaphor into metaphor. Among the 16 data of dead metaphor, only three data are translated accurately and the rest are less accurately translated. There is one datum which is translated into simile and it is less accurate.

The second type of metaphor is extended metaphor. There are three extended metaphors found in the novel. To translate them, the translator applies the first strategy, she translates the metaphorical expression in the source language into metaphor in the target language. All of them are considered accurate.

There are 20 active metaphors found in the novel; 11 of them are translated into metaphor while 9 of them are translated into simile. From 11 data, nine data are translated accurately and two data are translated less accurately. The active metaphors which are translated into metaphor are considered to be less accurate.

The fourth type of metaphor is compound metaphor. This is type dominates the metaphorical expression found in the novel *The God of Small Thing* by Arundhati Roy. There are 14 compound metaphors which are translated into metaphor, six of them are translated accurately and eight of them are translated less accurately. Seven data are translated into simile and they are translated less accurately.

The fifth type is implicit metaphor. There are only four implicit metaphor found. Three of them are translated into metaphor and all of them are considered to be less accurate. There is only one implicit metaphor found and it is translated into simile. The translation is considered to be less accurate.

The sixth type is submerged metaphor which is only three data found in the novel. The translator applies the first strategy in translating the all data which are from metaphor into metaphor. From the table, it is only a datum which is accurate and two data which are less accurate.

The last metaphorical expression is complex metaphor. There are only two data which are translated by the first strategy and are less accurate.

From the analysis above, it shows that compound metaphor is most dominant type in the novel *The God of Small Things* by Arundhati Roy. Considering the strategy, most of the data are translated into metaphor in the target text. This technique contributes to the high level of accuracy. Most of the data translated into simile are considered to be less accurate.

## **CHAPTER V**

### **CONCLUSION AND SUGGESTION**

#### **G. Conclusion**

From the analysis of the data, the researcher draws some conclusions based on the problem statements and the results of the data analysis. The conclusions are:

1. There are seven types of metaphor found in the novel entitled *The God of Small Things*, they are dead metaphor (16 data or 23,1%), extended metaphor (3 data or 4,3%), active metaphor (20 data or 28,9%), compound metaphor (21 data or 30,4%), implicit metaphor (4 data or 5,7%), submerged (3 data or 4,3%), and complex metaphor (2 data or 2,8%). The compound metaphor is dominant in the novel.
2. There are only two strategies applied by the translator in translating the metaphorical expressions, they are translating metaphor into metaphor (51 data or 73,9%) and translating metaphor into simile (18 data or 26%). The types of metaphor translated into metaphor are dead metaphor (15 data), extended metaphor (3 data), active metaphor (11 data), compound metaphor (14 data), implicit metaphor (3 data), submerged metaphor (3 data), and complex metaphor (2 data). The types of metaphor translated into simile are dead metaphor (1 data), active metaphor (9 data), compound metaphor (7 data), and implicit metaphor (1 data).
3. The analysis on the accuracy of the translation shows that 22 data are considered to be accurate and 47 data are considered to be less accurate. Most of the accurate



data are resulted from the strategy of translating metaphor into metaphor. Meanwhile, most of the less accurate data are resulted from the strategy of translating metaphor into simile.

### **B. Suggestion**

Based on the conclusion of this study, the researcher wants to give some suggestion as follows:

#### **1. To the translator**

Because of the result of the analysis mentioned that most of the less accurate data are resulted from the strategy of translating metaphor into simile, the researcher suggests translators to translate metaphor into metaphor and give explanation about the meaning of the metaphor. It is done to keep the beauty of metaphor. The explanation helps readers in understanding the metaphor.

#### **2. To the other researcher**

The researcher focuses in the type of metaphor, the strategy and the accuracy. The other researchers may conduct a research by analyzing the acceptability and the readability of the metaphorical. By doing so, the other researcher will get more knowledge in understanding and discovering meaning of metaphorical expression which is clear and natural for the readers, from source language into target language. Besides, the other researchers need to validate the data to an informant especially a native speaker. It is done to convince whether the data belong to metaphor or not. When the other researchers assess the translation quality to raters and find different opinion with raters, the other researchers should discuss the

finding with the raters. In assessing the translation quality, the researcher must pay attention in determining the description of accuracy, acceptability, and readability. They support each other but they have own characteristic.

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